

## EIGHTEENTH EXHIBITION OF PAINTINGS AT LYME

The exhibition of paintings by the Lyme Art association, which drew a record attendance on the opening day, continues to attract picture lovers not merely from the surrounding Connecticut towns but even from points outside of the state. Some of the visitors have motored several hundred miles in order to be in Lyme at this time, for the exhibit has long since ceased to have a merely local significance and is recognized as one of the notable art events of the country during the summer season.

Willard Metcalf and Childe Hassam, who in the opinion of many are the most distinguished exponents of American landscape today, were among the founders of the colony and did much toward making the name of Lyme familiar not only to connoisseurs in this country but even across the water. Hassam's celebrated picture of the Old Lyme church was one of the pictures which won praise for American craftsmanship when shown in foreign capitals, and it is said that the former Kaiser, Wilhelm spoke in particularly admiring terms of this canvas when it was exhibited in Berlin. It seems quite certain that he viewed it with more pleasure than he took in the resolute delegation which the town of Lyme subsequently sent to the A. E. F.

Hassam and Metcalf left the colony to seek other fields for painting some years ago, and it is gratifying to the painters forming the present group that both of these men should have thought it worth while to visit the current exhibit. Hassam motoring all the way from Gloucester, Mass., in order to see it.

The traditions which were established in the days when these famous artists first put the town of Lyme on the map have been ably carried on by such of the pioneers as elected to remain and build permanent homes for themselves, and by the new painters without which no artists' colony can have any enduring vitality. Typical of the high quality of the eighteenth annual exhibition is Edward F. Rook's large laurel picture which was awarded a prize when shown at the Carnegie institute in Pittsburgh, and the landscapes by Gregory Smith, Wilson Irvine, Bruce Crane, Charles Bittinger and Will Howe Foote are among the other important canvases which serve to maintain the high standard set for this show.

William H. Howe, one of the pioneers who still retains his allegiance to the Lyme colony, sends a large cattle picture which has been generally hailed as one of the best canvases to come from his studio, and Carleton Wiggins is represented by two characteristic paintings of sheep. Henry R. Poore and Percival Roussseau are friendly competitors in the painting of dogs, and Matilda Browne is another one of the artists who finds in animals a variety of interesting material for pictures.

The paintings of figures, never very numerous in this show, invariably lend a welcome note of variety, and Harry L. Hoffman's view of the interior of a cotton gin with a group of picturesque darkies at work is sure of appreciation. Lawton Parker is exhibiting in addition to his larger figure picture several small sketches in which nude figures, seen against a charming background of mountain laurel, are painted with that technical skill of which he is a past master. To the more staid residents of Lyme, who know Flying Point where the laurel blooms in greatest profusion but who do not know what September Morn effects the artists' imagination may give to the month of June, these figures may seem a little startling—perhaps a trifle décolleté. But who knows? What seems like an over-exposed snapshot in the Garden of Eden may merely foreshadow the typical feminine costume of 1924—that is, if the price of clothing runs true to form, and another advance of 127 per cent. makes the "Back to Eve" movement one of the issues of the day.

The smaller pictures and sketches which are hung in the upper gallery are always a feature of especial interest, and the groups by William Chadwick, George Burr, Clark Voorhees and Frank Bicknell will be much admired. There is a delightful note of sincerity in the half dozen small snow pictures which Woodhull Adams is exhibiting, and Guy Wiggins has also found the inspiration for his group of sketches in the winter season. Everett Warner has included in his group a few examples from the series of studies recently made at the naval air stations. The sketches were made from sea-planes flying at various altitudes and are probably the first oil studies to be actually painted in the air.

In a hasty survey of the show it is impossible to mention at length all the contributions which well repay examination, but even a brief account should not fail to include the names of Lucien Abrams, George H. Bogert, Clara Kretzinger, Robert Tolman, Dimitri Romanovsky, Lydia Longacre, Lois Wilcox, Beatrice Banning, Charles Ebert, Sheldon Pennoyer, Helen Dumond, Oscar Fehrer and Robert Von-noh.